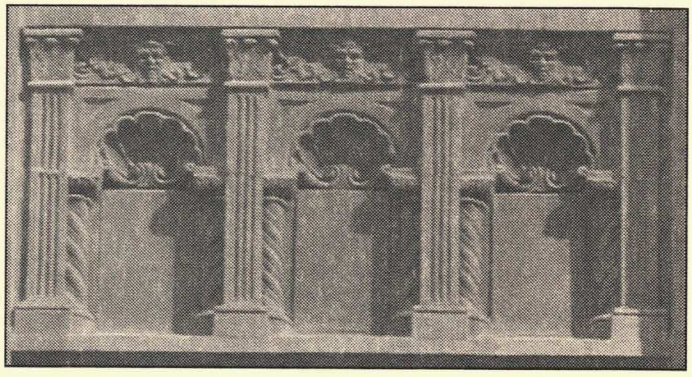
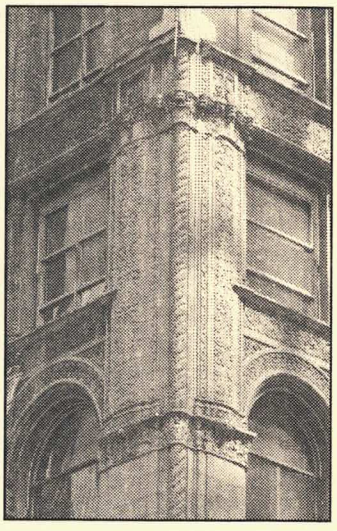
LANDMARK DESIGNATION REPORT





Roanoke Building and Tower

(Originally Lumber Exchange Building)
11 South LaSalle Street

Submitted to the Commission on Chicago Landmarks in August 2007

CITY OF CHICAGO

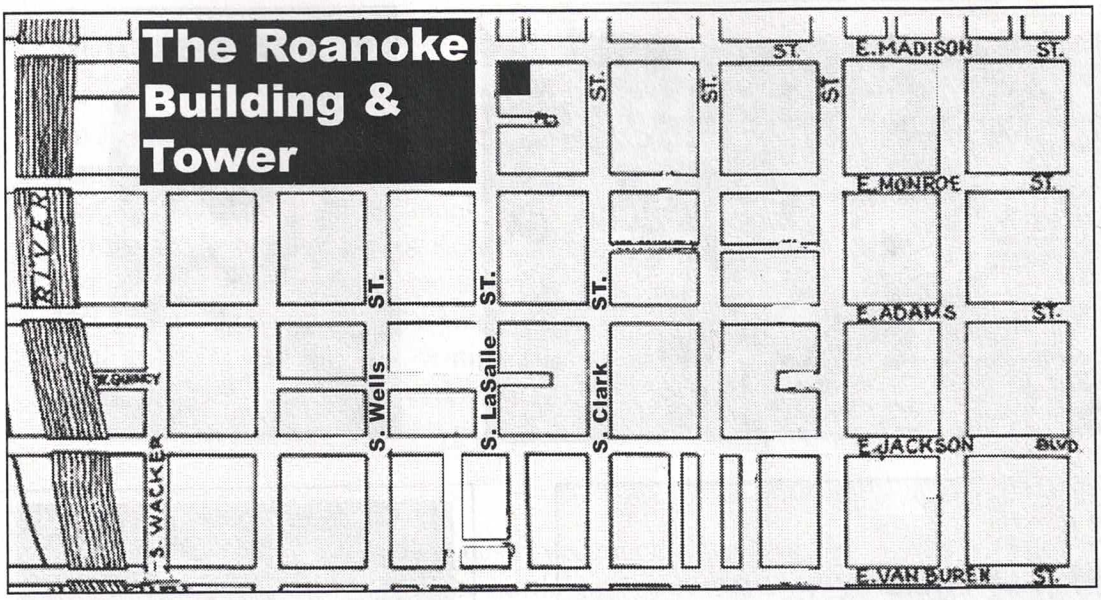
Richard M. Daley, Mayor

Department of Planning and Development

Images 1-4: (cover) Historic image of the Roanoke Building & Tower featuring the aerial beacon; Terra cotta details on the Roanoke Building & Tower. Image 5-6: (above) Picture of the Roanoke Building and Tower located at the corner of LaSalle and Madison; (opposite page) map of Chicago's Loop highlighting the location of the Roanoke Building.

The commission on Chicago Landmarks, whose nine members are appointed by the Mayor and City Council, was established in 1968 by city ordinance. It is responsible for recommending to the City Council that individual buildings, sites, objects, or districts should be designated as Chicago landmarks, which protects them by law. The commission is staffed by the Chicago Department of Planning and Development, 33 N. LaSalle St., Room 1600, Chicago, IL 60602; (312-744-3200) phone; (312-744-2958) TTY; (312-744-9140) fax; web site, http:www.cityofchicago.org/landmarks.

This Preliminary Summary of Information is subject to possible revision and amendment during the designation proceedings. Only language contained within the City Council's final landmark designation ordinance should be regarded as final.



Roanoke Building and Tower

(Originally Lumber Exchange Building)
11 S. LaSalle Street

BUILT: **1915 (original sixteen-story building)**
1922 (additional five stories)
1925 (thirty-six-story adjacent tower)

ARCHITECTS: **Holabird & Roche (1915, 1922)**
Rebori, Wentworth, Dewey & McCormick, with Holabird & Roche (1925)

The Roanoke Building and Tower is a significant early twentieth-century commercial building located in Chicago's historic LaSalle Street financial district. With intricate, distinctive and unusual detailing, the brown terra-cotta-clad, Portuguese Gothic-style building was built in three stages. It was originally built as the sixteen-story, 200-foot-tall Lumber Exchange Building in 1915. In 1922 five stories were added after building height restrictions on downtown Chicago buildings were eased, and the building was rechristened the Roanoke Building. Finally, in 1925, a thirty-six-story tower was added to the building, taking advantage of the City's first zoning ordinance which allowed soaring towers in Chicago's Loop.

The building is a striking example of how early twentieth-century downtown Chicago buildings evolved in response to changing zoning codes. The building is also singularly significant for its distinctive terra-cotta ornamentation and detailing, produced by one of the City's leading architectural firms, Holabird & Roche, and one of the City's more idiosyncratic architects, Andrew Rebori.

Association of Chicago and the McCormick estate. Lumber, along with grain and meatpacking, was one of the "big three" commodities of nineteenth-century Chicago commerce. The Lumberman's Association of Chicago, as the name suggests, was the trade association for the industry. In addition to the association's offices, the new building was also intended to house the "Lumberman's Club," then located across the street from the Great Northern Hotel at Dearborn and Jackson Streets. The notion of an "exchange" building was that vendors and sales representatives from the industry, often one- and two-person offices, could co-locate into a single building. Typically, such buildings featured a double-loaded corridor with interconnecting doors which would allow flexible office configurations. Floors and offices not taken by lumber-related businesses were leased for general office use.

The architects for the new building were Holabird & Roche. This longstanding firm had been founded in 1881 by William Holabird and Martin Roche, who met while working in the architectural office of William Le Baron Jenney—the so-called "father of the skyscraper." A native of New York, Holabird came to Chicago in 1875. Roche was raised in Chicago and was educated at the Armour Institute of Technology.
The firm was one of the city's most prolific at the turn of the century. Among its early designs were the Tacoma Building (1889; NE corner of Madison and LaSalle Streets, demolished), Old Colony Building (1893-94; 407 S. Dearborn Street), Marquette Building (1891-95; 140 S. Dearborn Street) , Chicago Tribune Building (1901-02; 7 S. Dearborn Street, demolished), Chicago Savings Bank (1903-04; 7 W. Madison Street), the McCormick Building (1908-12; 332 S. Michigan Avenue) and the Cook County Courthouse-City Hall (1904-10; bounded by Randolph, Clark, Washington and LaSalle Streets).

Image 15: A photo of Holabird & Roche's Lumber Exchange Building as it originally was built as a 16-story office building.

The design of the sixteen-story steel-frame and terra-cotta building is attributed to the younger architects of the firm, including William Holabird's son, John Holabird, and John Root, son of John Root Sr. of the rival firm, Burnham and Root. Trained at the Ecole des Beaux-Arts in Paris, both men were more interested in ornamentation than their elders, and as a result, the 1915 building displays elegant ornamentation of an unusual nature. Rather than the more commonly used classical details, it is replete with "grotesques" and other figures reminiscent of the Gothic and early Romanesque styles. Critic Russell Whitehead recalled John Root, Jr. telling the story that for this building the designers "operated on the . . . principle that the man who could find the rarest book would do the most distinctive job. Root found a wonderful and little known book on Portuguese Gothic and had a circus with it."

In form, the original Lumber Exchange Building was a closed "L," roughly 65 foot deep, with facades of 136 feet in length along LaSalle Street and 102 feet along Madison Street. The building's 200-feet-high facade façade was the maximum allowed at the time by the City of Chicago. The building was entered off the second southernmost bay of LaSalle Street and featured a marble lobby with eight elevators. At the southwest corner was a small store in the first bay. North of the lobby were four larger retail spaces. Upper-floor elevator lobbies were tasteful yet restrained. The corridors were typical of the era with marble walls, terrazzo floors, interior windows/ transoms, wood trim, and brass fixtures. The offices were primarily located on the exterior street-side walls to provide ample light. Functional spaces, such as restrooms, were placed on the inside walls of the L-shaped building.

Demolition of the existing building on the site was scheduled for early summer. Notices to the tenants asked them to vacate on May 1. In 1914 newspapers reported the new building construction saying, "4,000 tons of iron let on Lumber Exchange building . . . The exterior will be brick and terra-cotta with marble trim—a finish similar to the McCormick building and cost 1,250,000 when completed." A ring of lights above the first floor storefronts illuminated the building on both street elevations.

Completed in the spring of 1915 at a cost of $1.3 million, the Lumber Exchange Building had difficulties leasing up with lumber enterprises. But the building was quickly filled with a variety of occupants ranging from financial businesses to lawyers to retail companies' corporate headquarters. By the time the building opened, it was 60% leased. The largest tenant was the Greenebaum and Sons Bank and Trust, occupying the ground floor at the northwest corner of the building and five upper floors.

Within five years of the completion of the original Lumber Exchange Building, in 1920, the City of Chicago raised the height limit on downtown buildings from 200 feet to 264 feet. With rapid growth, low vacancy and soaring rents creating a "bullish" market for LaSalle Street office space, the McCormick Estate decided to add five stories to the Lumber Exchange Building at a cost of $703,500 and to rename the building "The Roanoke."

The architects for the addition were again Holabird & Roche. The added floors required the removal of elaborate and intricate terra-cotta decoration above the sixteenth floor window that included dramatic semi-circular blind arches with "pantera" over each window and foliated scrollwork at the cornice. The new floors maintained the vertical

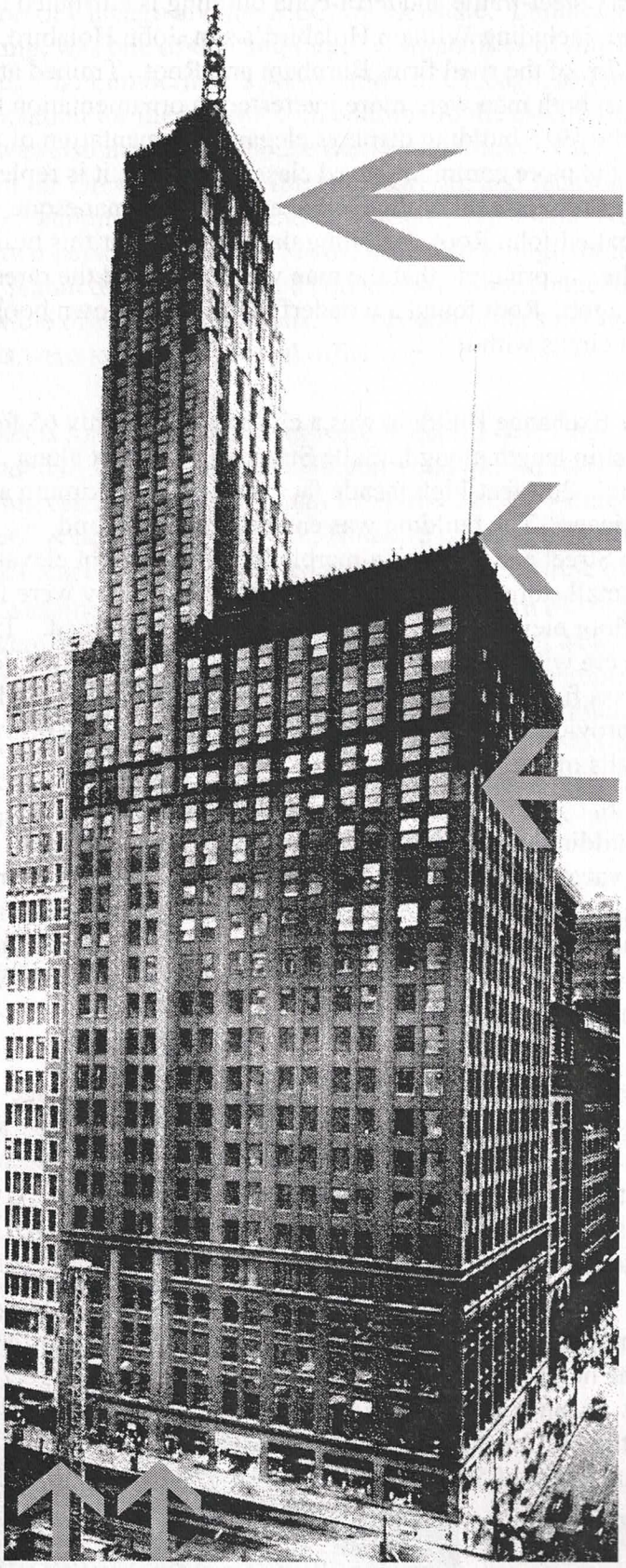


Image 16: The Roanoke Building & Tower was expanded twice, first in 1922 with the addition of five additional top floors atop the original 16-story building, then in 1925 with the addition of an adjacent 36-story tower.

rhythm of the bays but in composition asserted a more tripartite "base-shaft-capital" organization. The new design also simplified the entry. At the same time, though more restrained, the new floors continued the Portuguese Gothic-style decoration and even reused some existing decoration for the new cornice.

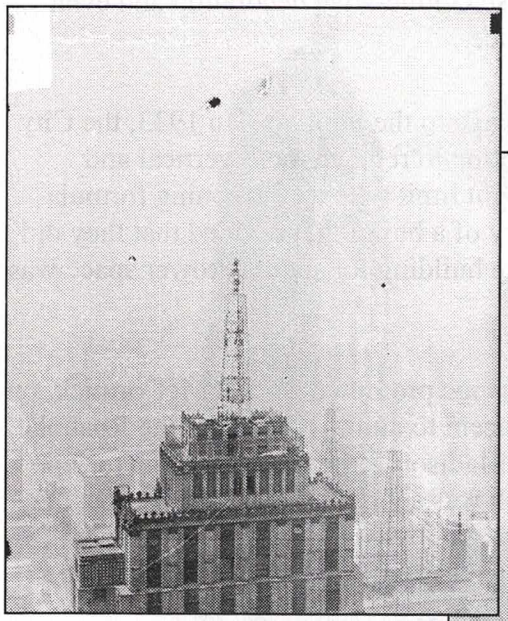
Again, changing land-use regulations brought change to the building. In 1923, the City passed its first comprehensive zoning law, attempting to regulate both vertical and horizontal sprawl. The law replaced the rigid height limit with a new zoning formula that allowed towers above the twenty-second story of a building, provided that they did not occupy more than one-fourth of the area of the building lot and that tower space was not more than one-sixth of the entire building.

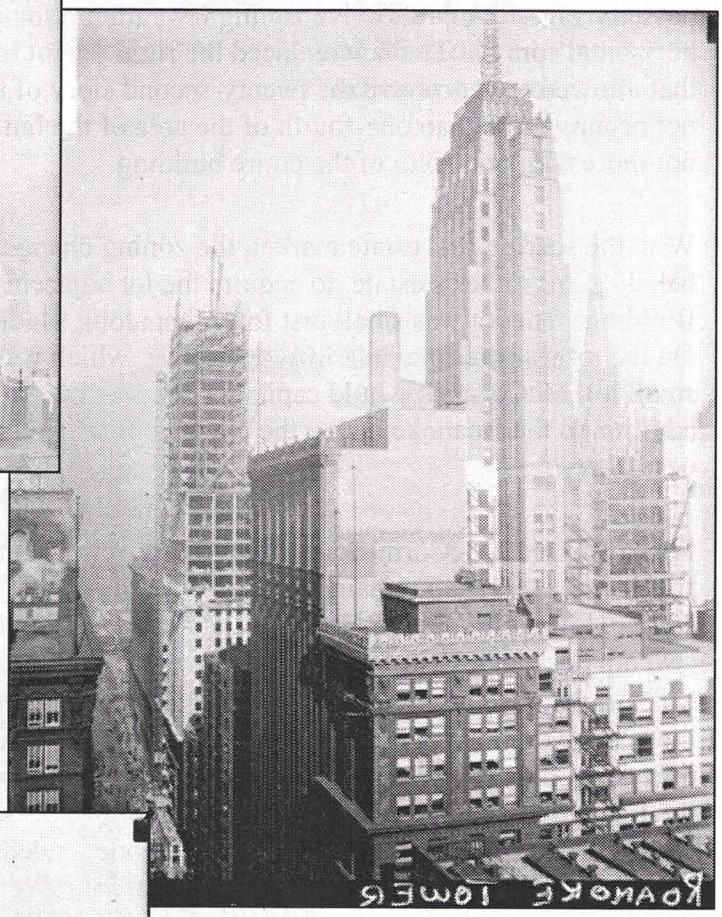
With the soaring real estate market, the zoning change prompted Robert McCormick, on behalf of his father's estate, to acquire the lot adjacent to and to the east of the Roanoke Building. The lot was small just forty feet along Madison Street and ninety feet deep. On the lot was the Bandbox Movie Theater, which was soon after demolished. On this small lot, McCormick would capitalize on the new zoning code by building a tower addition to the Roanoke, using the existing building's floor-to-area ratio to justify the new tower.

For the project, McCormick again used the architectural firm of Holabird & Roche. The firm's reputation had remained steady since they designed the Lumber Exchange in 1913. However, William Holabird died in July, 1923 and with Martin Roche in his seventh decade, the firm was transitioning to a younger generation of principals. McCormick also involved Andrew Rebori in the project, a Chicago architect who over the years would develop a reputation for imaginative architecture. At the time, the thirty-seven-year-old Rebori had considerable professional training, including studies at the Ecole de Beaux-Arts and associations with Cass Gilbert. In 1910 he moved from New York to Chicago and usually worked independently until 1921, when he joined with two well-connected Chicago architects, John Wentworth and Albert Dewey. A fourth partner in the firm was Leander J. McCormick, grandson of Robert McCormick, who brought connections to the McCormick real estate holdings.

The Roanoke Building Tower was Rebori's first office building. It is difficult to determine Rebori's role in the collaboration, but a comparison of the Roanoke Tower to another Rebori design of the time, the Michigan Avenue Tower, suggests that Rebori was an active participant.

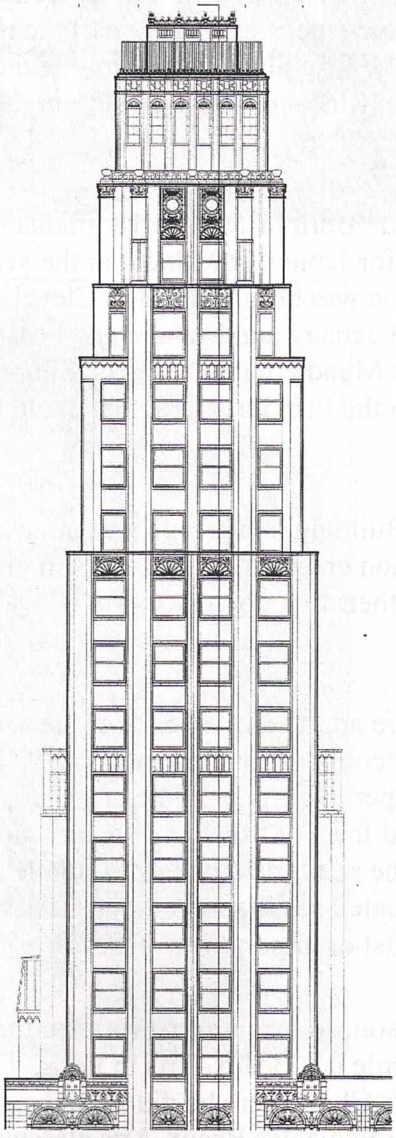
The Roanoke Tower is extremely sympathetic to the original Lumber Exchange Building design. On the northern facade it maintained the vertical and horizontal articulation, fenestration, materials and largely continued the terra-cotta decoration horizontally, though with subtle changes that added an element of Art Deco to the assemblage. Internally, a second building entrance was installed at the easternmost bay which led along a thin one-bay corridor to the elevator lobby. The upper floors were now typically configured with an "L" shaped corridor connecting the two elevator lobbies.

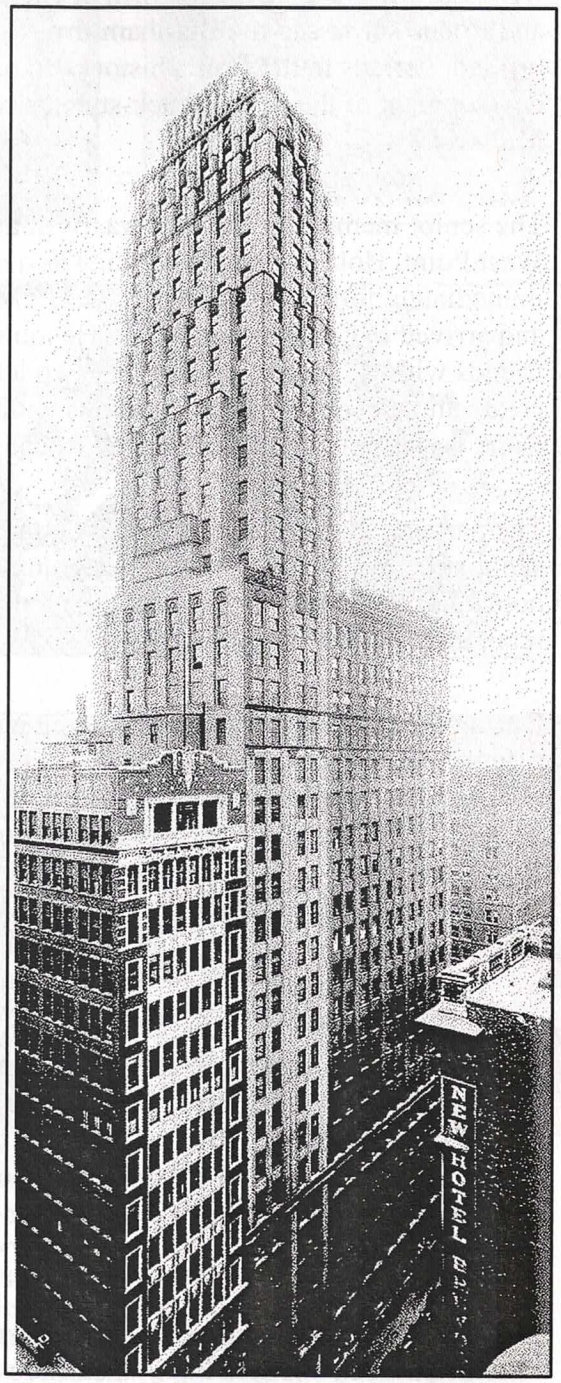




Images 17-19: (clockwise from top left) 1928 birds eye view of the Roanoke Tower; 1929 view of the Roanoke Tower looming over LaSalle Street.; four men working on the radio tower/ aviation beacon atop the Roanoke Tower in 1928.

The most dramatic element of the addition is the tower itself, which rises above the twenty-first story almost another 200 feet. This tower, which measured approximately forty feet east and west and ninety feet deep, featured a central elevator and stair core with offices spaces flanking. Capping the structure was a bell tower with four still-extant bronze bells set to chime an original composition called "Samheim" (Norse for "Tomorrow") every quarter hour. Upon completion, the thirty-seven story Roanoke Tower was one of the City's tallest buildings, such that tenant Walter Greenebaum paid for the installation of the city's first aviation beacon on the roof of the Roanoke Tower.





Images 20-21: (left) 1925 elevation of the Tower addition to the Roanoke Building; Birds eye view of the completed Roanoke Tower addition.

ARCHITECT: HOLABIRD AND ROCHE

In business since 1883, the firm of Holabird and Roche grew to be one of the most successful and prolific architectural firms in Chicago. The firms' commission averaged $6 million per year between 1908 and 1911 reaching a peak of $13 million in 1910. By the time the Lumber Exchange Building was completed in 1915, the firm was well-established and highly sought after. By this time, the firm was one of the nation's leading firms with five to ten percent of the share of construction in the city. The firm employed over one hundred draftsmen. Between 1912 and 1917, Holabird and Roche surpassed the New York firm of McKim, Mead and White in size and commissions, but were still behind the Chicago firm of Burnham and Company. By the 1920s, Holabird and Roche surpassed the Burnham firm. The 1920s have been cited as one of the most brilliant periods in the firm's history. In particular, the firm played a key role in the development of the new setback-styled skyscrapers in Chicago and elsewhere in Midwest.

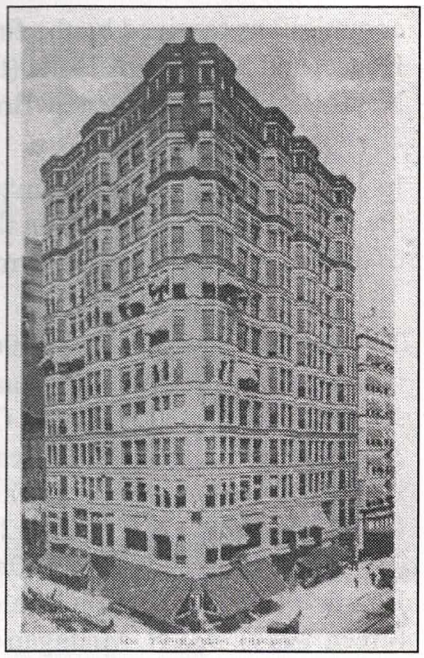
The senior member of the firm was William Holabird. Born in 1854 and a graduate of West Point, Holabird began working as a draftsman for Jenney & Mundie in the years immediately following the fire of 1871. Martin Roche was born in 1853 in Cleveland and arrived in Chicago as a child. He too worked for Jenney and Mundie and became friends with Holabird. In 1880, the two left Jenny & Mundie with Ossian C. Simonds to create an independent firm. Simonds withdrew from the firm three years later and the name was changed to Holabird and Roche.

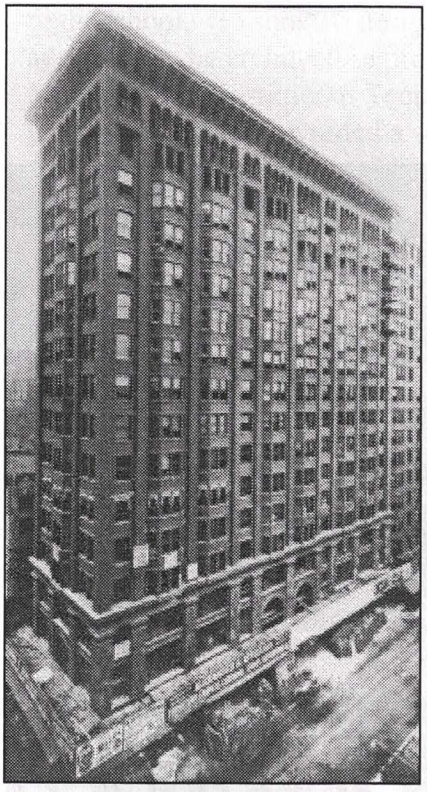
The partners did not achieve success immediately. Building in Chicago was almost at a stand-still, and Roche turned to designing furniture and entering competitions in the hope of winning cash prizes. In 1885 they received their first commission-a two-story retail and apartment building.

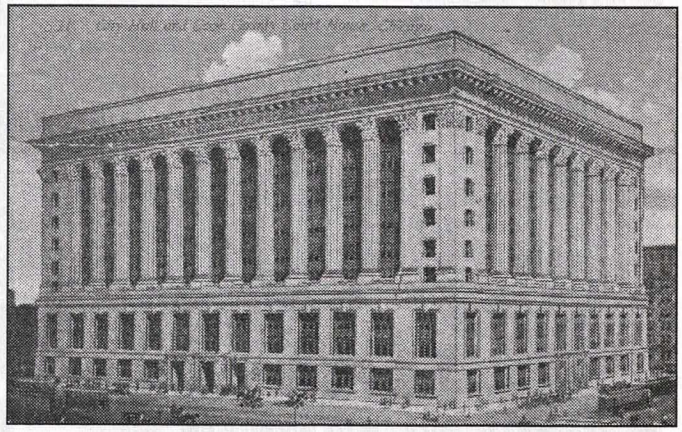
During the next few years new building methods were adopted in cities over the country. In Chicago, the first example of steel-frame construction was the Home Insurance building, called "the father of the sky-scraper" when completed in 1885. Two years later Holabird & Roche developed an improved form of "skeleton construction" in the 1887 twelve-story Tacoma Building, located at the northeast corner of LaSalle and Madison Streets (the Roanoke Building would be located at the southeast corner). The success of the Tacoma Building led to a continuing list of important works.

In 1913, William Holabird's twenty-seven-year-old son, John, came to work for the firm. He graduated from West Point and attended Ecole des Beaux-Arts in Paris. Upon joining the firm he was put to work on the Three Arts Club where he did stencil-work for the wall decoration. He was joined at the firm by Ecole des Beaux-Arts classmate John Root, son of John Wellborn Root, partner of Daniel Burnham. He left in 1917 to serve in the military during the Great War and re-entered firm after his discharge in 1919.

With his father in failing health and the senior Roche disinclined to take full charge, Holabird assumed leadership in the office and during the busy years of the 1920s. During this time he proved his skill and ability in executing the numerous and varied





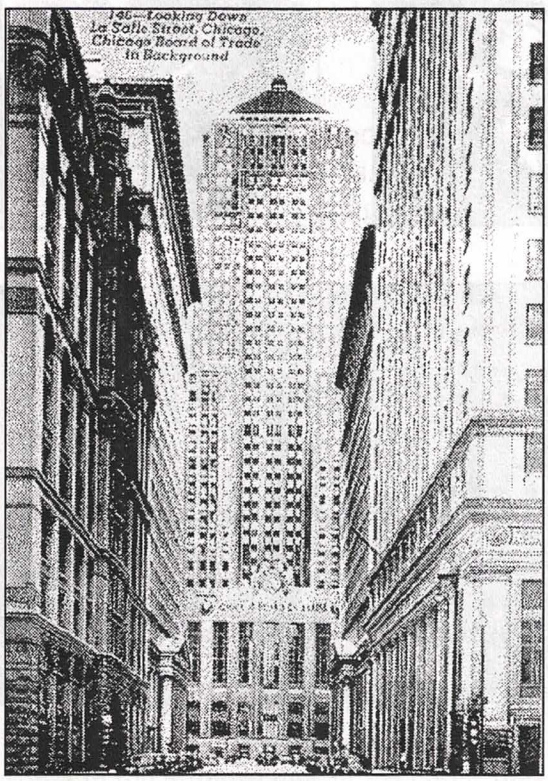


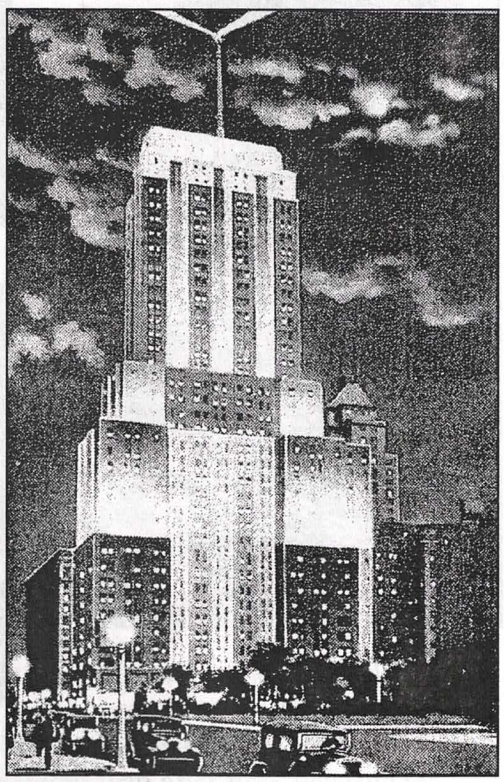
Images 22-27: (clockwise from top left) 1910 photo of the architectural firm Holabird & Roche; the firm designed numerous early Chicago skyscrapers, including the Tacoma Building (demolished); firm partners William Holabird and Martin Roche; the firm also designed the Classical Revival-style City Hall-County Building (a designated Chicago Landmark); the firm's south addition of the Monadnock Building (a designated Chicago Landmark).

commissions received by the firm. Major projects in Chicago included the new Palmer House, and the Stevens Hotel (the largest of the entire firm's single buildings), the Daily News Building, and the new Board of Trade Building.

In 1928, the firm was reorganized and renamed Holabird and Root. As the years passed the firm continued to build on the reputation of its predecessor and establish itself as one of the premier architectural firms in the city.

To date, the firm has many buildings designated as Chicago Landmarks, both individually and within landmark districts, including, Monadock Building (53 W. Jackson Boulevard; 1889-93); Old Colony Building (407 S. Dearborn Street; 1894); Marquette Building (140 S. Dearborn Street; 1895); Gage Group (24 and 30 S. Michigan Avenue; 1899-1900); the Chicago Building (7 S. Madison Street, 1904-05); City Hall– County Building (121 N. LaSalle Street/118 N. Clark Street; 1905-08; 1909-11); Oliver Building (159 N. Dearborn Street; 1907 with a 1920 addition); Brooks Building (223 W. Jackson Boulevard; 1909-10); Three Arts Club (1300 N. Dearborn Street; 1914), 333 N. Michigan Avenue Building (333 N. Michigan Avenue; 1928); Chicago Board of Trade Building (141 W. Jackson Boulevard, 1930), and the Palmolive Building (919 N. Michigan Avenue; 1927-29).

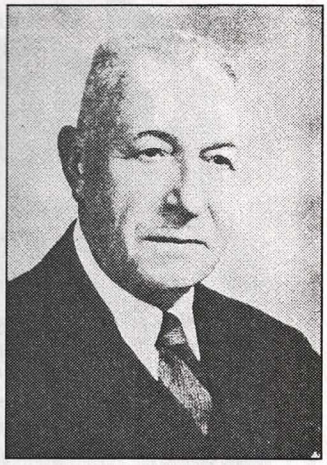




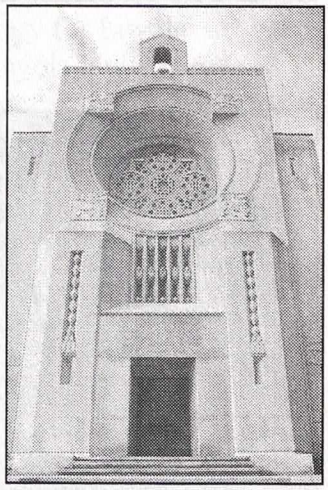
Images 28-29: Holabird & Root, the successor firm to Holabird & Roche, is also a significant architectural firm in Chicago history, designing many Art Deco-style skyscrapers, including (left to right) the Chicago Board of Trade Building from 1930 and the Palmolive Building, built in 1927-29.

ARCHITECT: ANDREW REBORI

The architect of the tower portion of the Roanoke Building and Tower was Andrew Nicholas Rebori, one of Chicago's most individualistic 20th-century architects. His work ranges from finely detailed Georgian Revival-style homes and apartment buildings to starkly ornamented Art Deco-style buildings such as Madonna della Strada Chapel. Throughout his career, Rebori strove to create graceful and distinctive buildings for modern living.



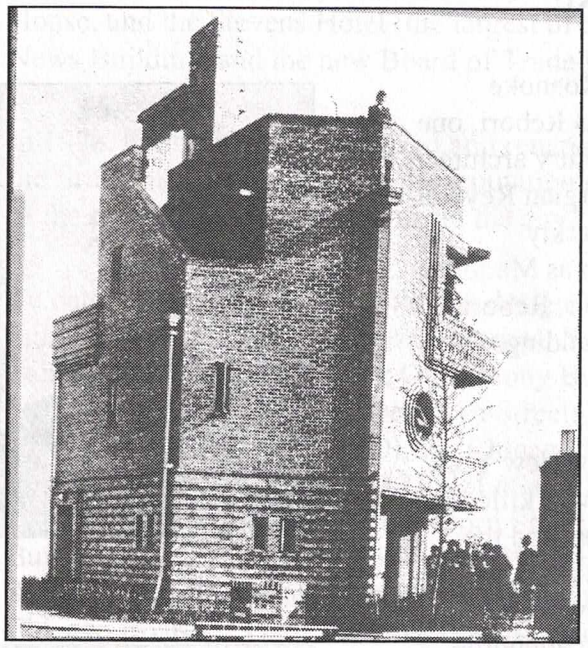
Rebori was born on the Lower East Side of New York. His father Paul, an Italian-born engineer, was killed in an accident when young Andrew was three, and the family was poverty stricken throughout the boy's childhood. Andrew worked in several New York architectural offices during his teens while attending night school. He showed design promise and was admitted to the architecture program at the Massachusetts Institute of Technology. Upon graduation, he was awarded a scholarship to the Ecole des Beaux-Arts in Paris and the American Academy in Rome, spending one year of study abroad.

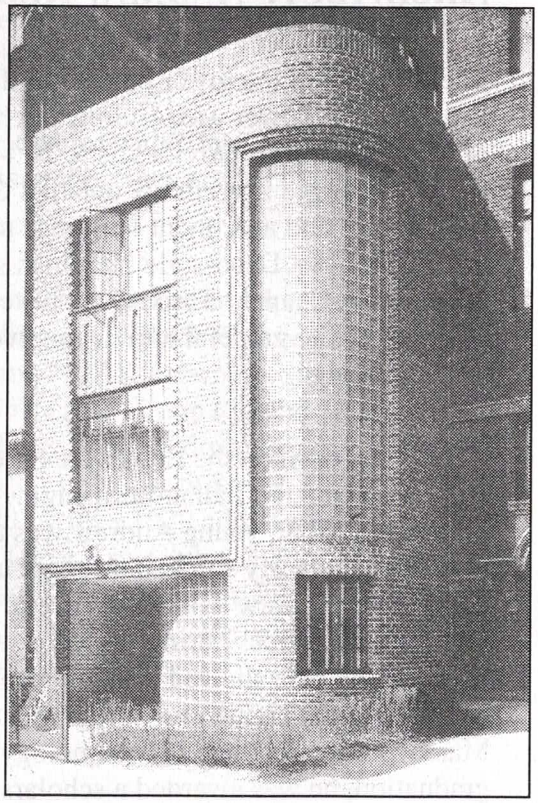


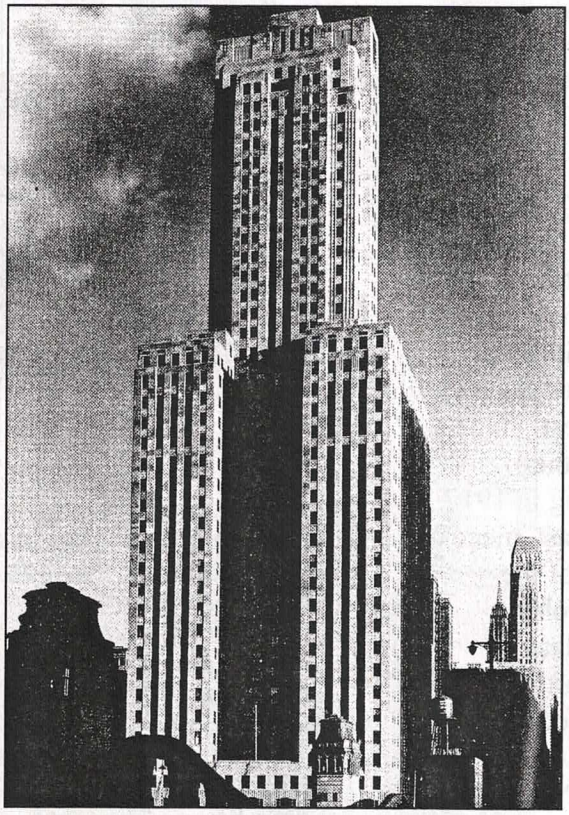
Upon his return to the United States in 1910, Rebori worked briefly for architect Cass Gilbert in New York before moving to Chicago to teach architecture at the Armour Institute of Technology. In 1913, he received his license. After a brief period working with local Chicago architect Jarvis Hunt, Rebori opened his own firm as a sole practitioner. One of his earliest commissions was the Classical redesign of the Studebaker Theater in the Fine Arts Building in 1917. At this time he also married Nellie Pendergast, niece of Robert R. McCormick, longtime publisher of the Chicago Tribune. In 1921, he joined with John Wentworth and Albert Dewey. Two years later, Leander McCormick joined the firm as a partner. These associations provided access to Chicago's society families and, in the 1920s, Rebori designed a number of buildings for wealthy clients on Chicago's Near North Side and North Shore suburbs.

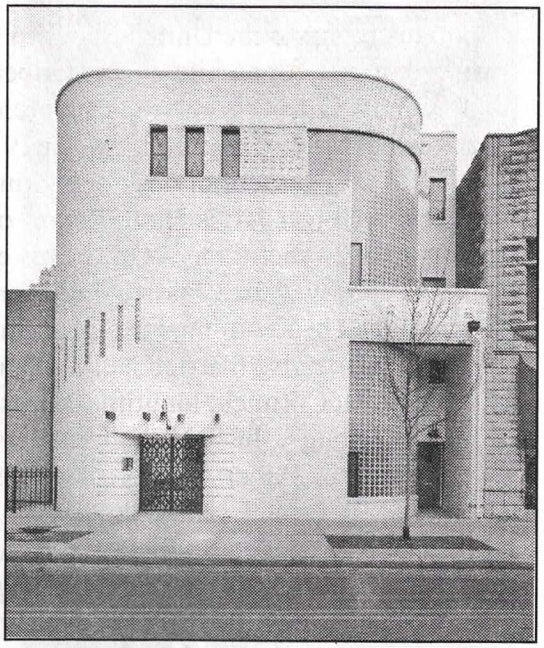
Images 30-31: (top to bottom) Andrew Rebori, the designer of the 1925 Roanoke Tower addition to the earlier Roanoke Building, is significant as an innovative, idiosyncratic Chicago architect of the 1920s and 1930s; Madonna della Strada Chapel at Loyola University of Chicago (a designated Chicago Landmark) is a striking Art Deco-style design by Rebori fomr 1938-39.

Rebori is recognized in part for his readiness to capitalize on the new 1923 zoning code that allowed towers based on cubic volume. At a time when many architects were following the lead of Graham, Anderson, Probst, and White in crafting modern interpretations of









Images 32-35: (clockwise from top left) the Common Brick Model House from the 1933 Century of Progress Exposition (demolished); a double house on N. State Parkway, designed in 1938 for Rebori's own use; the Fisher Studio Homes from1936 (a designated Chicago Landmark); and the Art Deco-style LaSalle-Wacker Building, designed in collaboration with Holabird & Root.

the classic style, Rebori worked to explore new and dramatic forms utilizing a series of setbacks. In part, Rebori's designs represent the edict "Form Follows Finance," paving a path for developers to create the largest possible buildings. To Rebori, the success of any tall building was based on "the three essentials of suitable location, property planning, and adequate financing."

The 1920s was a prolific and productive time for Rebori. Many of his projects remained unbuilt visions, such as his 1918 Victory Hall of the Nations designed for a site near Michigan Avenue at Grant Park and a number of apartment buildings, hotels and offices in the North Central District. One of his most dramatic designs was a fifty-six-story building called Michigan Tower, designed in 1925 under the new zoning law but never built.

Of works built, among his most prominent 1920s designs are the 1923 Racquet Club, an exclusive club at 1963 North Dearborn Street, and chic cooperative apartment buildings built in the second half of the decade at 2430 North Lake View Drive, 40-50 West Schiller Street and 1325 North Astor Street. Other important works are the 1928-30 LaSalle-Wacker Building, an Art Deco-style office skyscraper designed in association with Holabird and Root, the 1929-30 Elizabeth M. Cudahy Library for Loyola University and the 1938 Madonna della Strada Chapel also at Loyola University (and designated a Chicago Landmark in 2004). Especially distinctive was the 737 North Michigan Avenue Building, built in 1928, a low-rise artists-studio and exclusive boutique building commissioned by the then-owner of the Fine Arts Building. Handsomely detailed in the Art Deco style, this limestone-clad building (demolished in the early 1970s) was topped by a penthouse apartment complete with corner astronomical observatory for one of the owner's three sons. The 1925 thirty-seven-story addition to the Roanoke Building was Rebori's first office design to be built.

Economic troubles brought on by the Great Depression forced Rebori to disband his architectural partnership and work solo during the 1930s. Individual projects of note include the Streets of Paris concession and Common Brick Model House at the 1933-34 Century of Progress Exposition, the Fisher Studio Homes at 1209 North State Street (designated a Chicago Landmark), and a striking, Art Moderne brick-and-glass block pair of houses at 1328 North State Street that Rebori designed for himself and his son.

During World War II, Rebori worked on United States defense projects such as the design and construction of the U.S. Army weapons manufacturing plant at McAlester, Oklahoma. In the post-war years, he worked for DeLeuw Cather & Co., a large engineering firm, designing such buildings as a Chicago & North Western Railroad diesel shop located in Chicago's West Garfield Park neighborhood.

FORM FOLLOWS FINANCE: BUILDING HEIGHT LIMITS AND THE RISE OF CHICAGO TOWERS

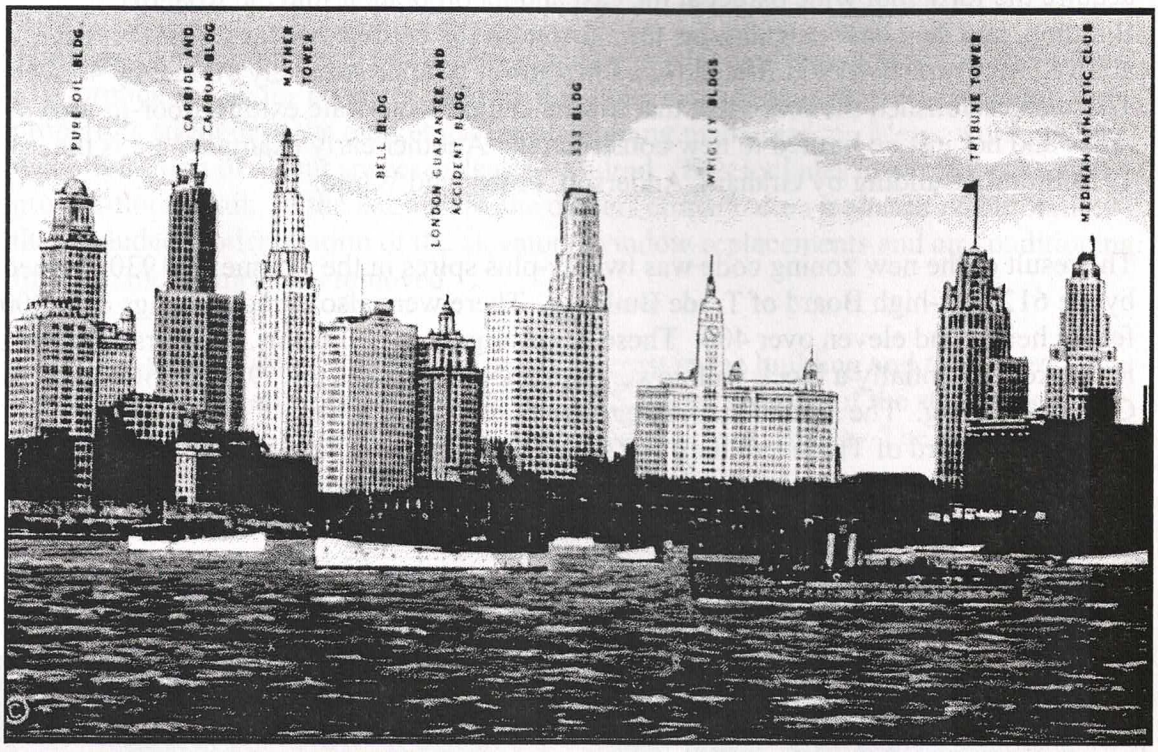
The original construction of the Lumber Exchange Building, and its later transformation into the Roanoke Building and Tower, illustrates how "form follows finance," how business needs and the 1923 zoning law—that allowed building forms to be restricted by total cubic volume rather than absolute height—brought about Chicago's historic downtown skyline, pierced with thin skyscrapers rising from larger bases.
The city first regulated height in 1893. A real estate boom that began around 1888 combined with development of steel-frame construction pushed the standard level of new office building to around 200 feet. This resulted in high vacancy rates that were further increased by the financial panic of 1893. In response, the city set a building height limit of 130 feet.

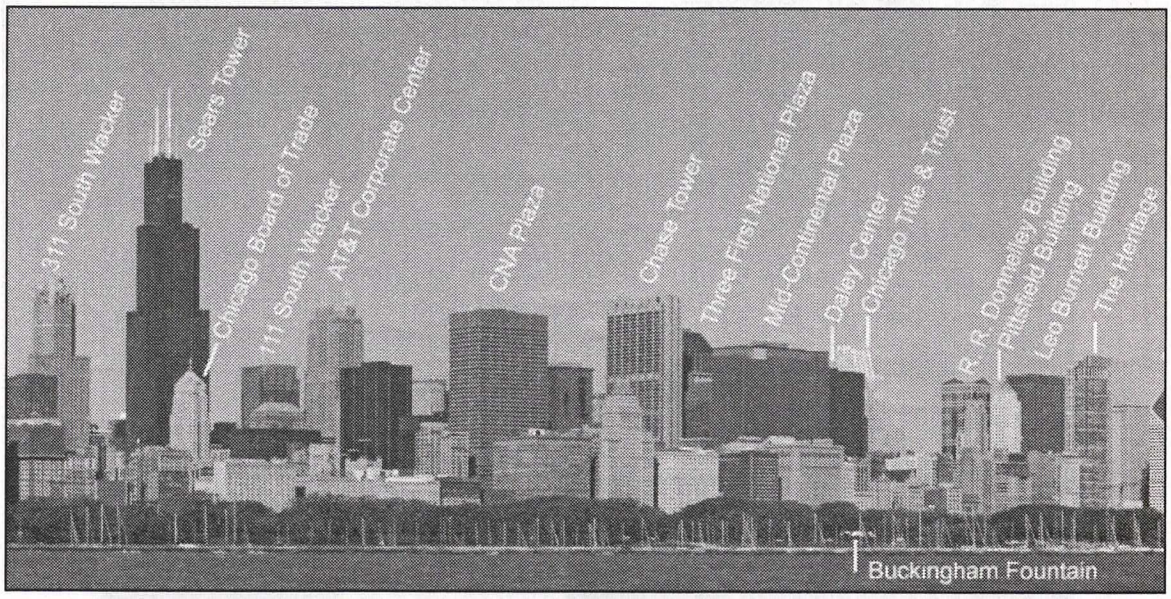
The maximum height moved up and down several times in response to pressures from the real estate industry. The combination of geography and capitalism forced a concentration of growth. The business center was confined on three sides by water and by a conglomerate of railroads to the south. The result was centralized retailing, office buildings and a mass transit system that serviced the area. This concentration made the skyscraper almost a creature of necessity. The Loop contained nearly sixty percent of the total assessed land value of the 190 square mile city. This concentrated downtown would be one of the most densely packed commercial cores on earth.

In response to burgeoning demand, in 1902 the city raised the height limit to 260 feet. Immediately plans for eight new buildings were announced. The market cooled at the end of the decade and the height was reduced to 200 feet in 1911, resulting in a flurry of construction to build to maximum heights before the height limit was reduced. The 200 foot height limit was in existence when Holabird & Roche designed the Lumber Exchange Building and the building was constructed to the maximum allowable height.
In 1920, the city raised the height limit to 264 feet. At this time, existing rents were increasing eighty to one-hundred percent. Again, with strong market demand, the Lumber Exchange Building was expanded to the higher limit, with the addition of six floors. "Tear down that old rat trap and build a sixteen story building" was the sales pitch of real estate developers. New construction here included the Wrigley Building, Chicago Temple, and the London Guaranty and Accident Building.

As Carol Willis writes in Form Follows Finance, "This situation fueled a boom in new construction. New buildings rented quickly and were extremely profitable, attracting more investors, and easy financing through banks, insurance companies, and mortgage bond houses excited speculation. . . .The 1923 zoning ordinance responded to these expansionary pressures by increasing cubic volume permitted in high rise buildings."
In 1923 the restriction was adjusted so that vertical limit above the sidewalk was 264 feet. Above that height, a tower could be erected on twenty-five percent of the lot. The upper section could not, however, exceed one-sixth of the maximum cubic area of the main building.

The new zoning code opened the door for imaginative designers and developers. The McCormick estate, with architects Holabird and Roche joined by Andrew Rebori, saw





Images 36-37: (top) Chicago's skyline as seen from Lake Michigan at the Mouth of the Chicago River, circa 1933. These skyscrapers were all constructed within a ten-year period from 1919-1929. (bottom) Chicago skyline from Lake Michigan in 2006, the once-towering Chicago Board of Trade building is now dwarfed by the modern skyscrapers.

and capitalized on the opportunity. Rather than build new, the McCormick plan was to acquire the forty foot wide parcel at the east and incorporate it into the Roanoke Building, and then base calculations for a tower on the entire complex. This strategy allowed McCormick to add fifteen floors in a tower of approximately 90 feet by 40 feet. This also established the precedent that towers could incorporate exiting floor-to-area ratios and not just be limited to new construction. Another early example here is the 1924 Strauss Building by Graham, Anderson, Probst and White.

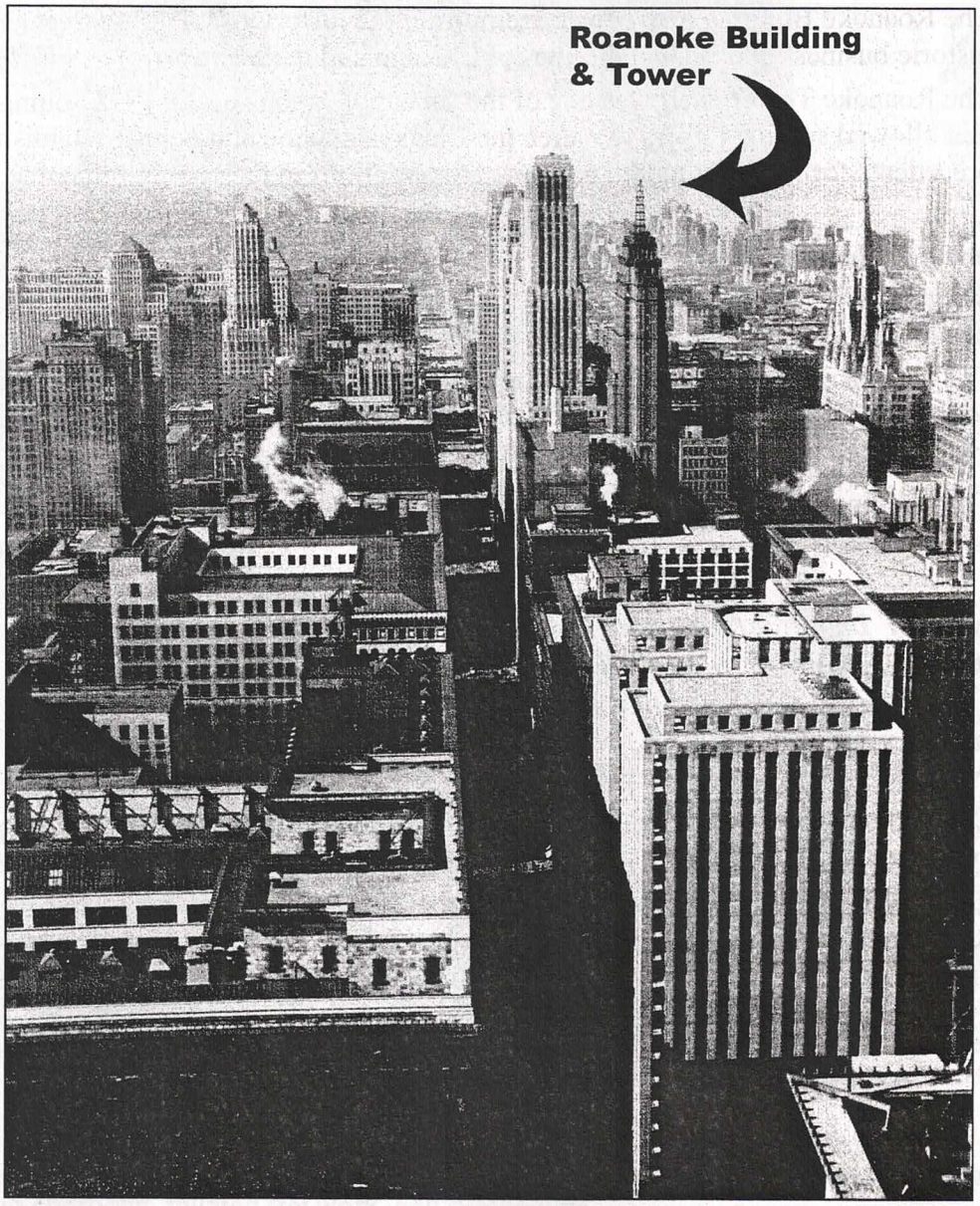
The result of the new zoning code was twenty-plus spires in the skyline by 1930, capped by the 612-foot-high Board of Trade Building. There were also eight buildings over 500 feet in height and eleven over 400. These came largely in two forms. The first was the Roanoke—essentially a block with tower. Another example is the 1929 Carbide & Carbon Building. The second form integrated massing and tower. Examples here include the Board of Trade Building (1929), Mather Tower (1928) and One North LaSalle (1930). Collectively, these towers have had a fundamental role in defining the Chicago skyline.

Images 38-39: Two examples of the effect on Chicago skyscraper design that the 1923 zoning had. (left) Graham, Anderson, Probst & White's 1924 Strauss Building, the new code allowed for a higher tower; (right) a bird's-eye view of the 1928 Mather Tower. Image 40: (opposite page) 1930s Birds-eye-view of South LaSalle Street and the Roanoke Building and tower.

LATER HISTORY

The Roanoke Building and Tower was in the ownership and management of the Leland McCormick Estate for 66 years. During this time, management strove to maintain the property's strength in the marketplace with ongoing maintenance. Major work included reconfiguration of tenant spaces as leases required. This includes upper floors as well as ground-floor retail. In the late 1950s, the owners embarked on a phased rehabilitation that included modernization of the elevators, window replacements and air conditioning. In 1961, the cornice was removed.

In 1981, LaSalle Partners acquired a partial interest in the building and took over management. LaSalle then embarked on a $175,000 renovation of the storefront exterior and the lobby, new design by Hammond, Beeby & Babka. The building is listed as "orange" in the Chicago Historic Resource Survey.



CRITERIA FOR DESIGNATION

According to the Municipal Code of Chicago (Section 2-120-620 and -630), the Commission on Chicago Landmarks has the authority to make a preliminary recommendation of landmark designation for a building, structure, or district if the Commission determines it meets two or more of the state "criteria for landmark designation." as well as possesses a significant degree of its historic design integrity.

The following should be considered by the Commission on Chicago Landmarks in determining whether to recommend that the Roanoke Building and Tower be designated as a Chicago Landmark.

Criterion 1: Critical Part of City's Heritage

Its value as an example of the architectural, cultural, economic, historic, social, or other aspect of the heritage of the City of Chicago, State of Illinois, or the United States.

- The Roanoke Building and Tower exemplifies the history of LaSalle Street as the historic business and financial center of Chicago and the Midwest.
- The Roanoke Tower itself was one of the first applications of the 1923 zoning law that allowed soaring towers to pierce the Chicago skyline and helped establish precedents for interpreting the new height regulations in the zoning ordinance.

Criterion 4: Important Architecture

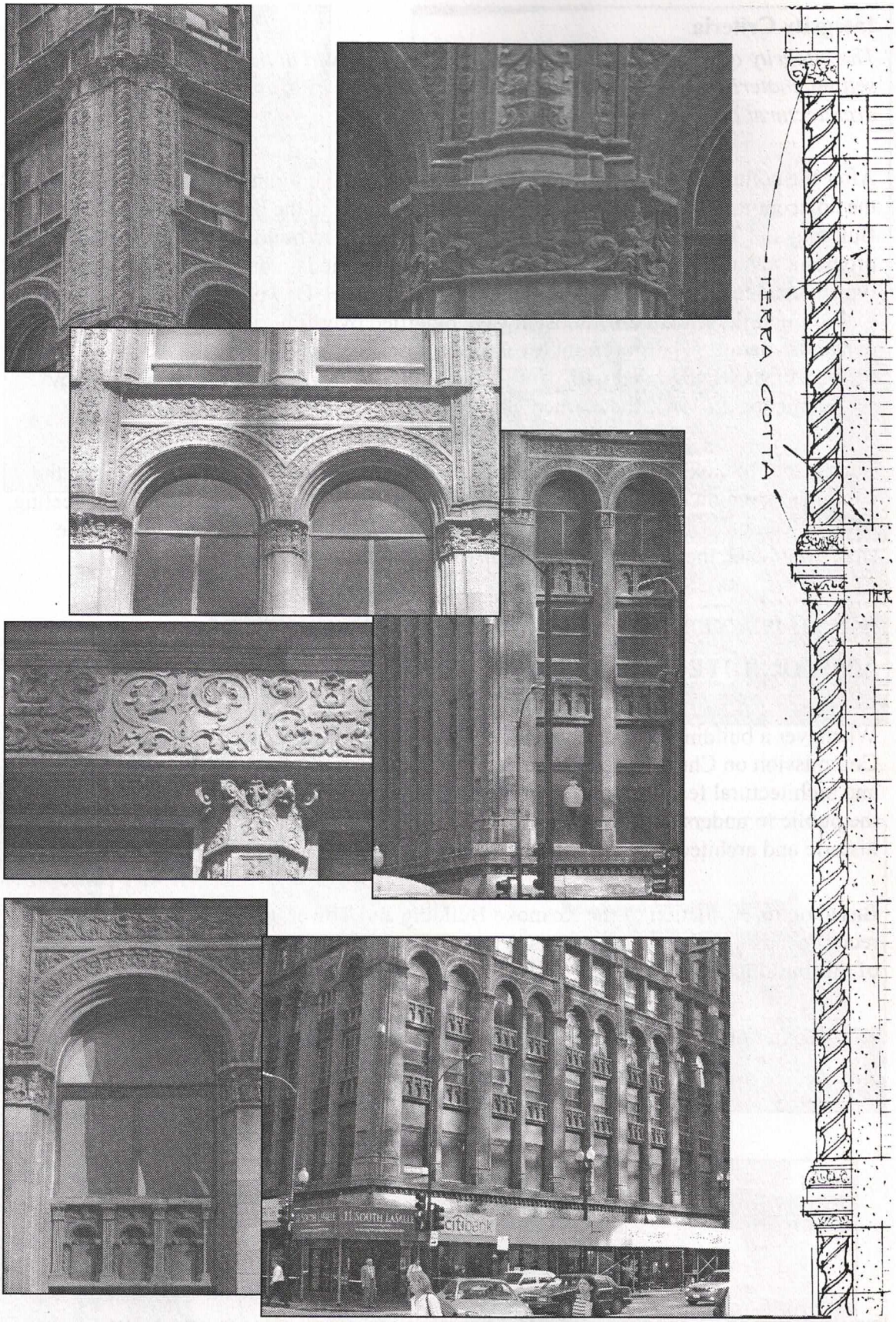
Its exemplification of an architectural type or style distinguished by innovation, rarity, uniqueness, or overall quality of design, detail, materials, or craftsmanship.

- The Roanoke Building and Tower is an outstanding and unusual example, in the context of Chicago, of ornate terra-cotta decoration in a Portuguese Gothic style.
- The building is also an outstanding example of commercial high-rise design.
- The building is also significant for its fine use of materials and terra cotta craftsmanship.

Criterion 5: Important Architect

Its identification as the work of an architect, designer, engineer, or builder whose individual work is significant in the history or development of the City of Chicago, State of Illinois, or the United States.

- The Roanoke Building and Tower is the work of Holabird and Roche, one of Chicago's premier architectural firms, responsible for many significant Chicago buildings.
- The later Roanoke Tower itself was a collaborative effort between Holabird and Roche and the young Chicago architect Andrew N. Rebori, one of the brightest and most iconoclastic architects working in Chicago during the 1920s and 30s.



Images 41-48: The Roanoke Building has many Portuguese Gothic style terra cotta details, including cherubim, foliated fret work, and grotesques.

Integrity Criteria

The integrity of the proposed landmark must be preserved in light of its location, design, setting, materials, workmanship, and ability to express its historic community, architectural or aesthetic interest or value.

After the completion of additional floors on the original building and the construction of the adjacent tower – all historically significant changes to the building – the Roanoke Building and Tower has experienced changes common to buildings of its vintage and program. On the exterior, storefronts have been modified on both street facades, a typical change for commercial buildings of this vintage. Downtown office buildings with ground floor retail are almost always modified over time as retail design trends and demands change. The storefront level today appears as modified in 1984. In the 1950s, the building was upgraded with central air condition, elevator upgrades and window replacements. In 1961, the cornice was removed.

Today, the Roanoke Building and Tower possesses fine physical integrity through the continued strength of its aspects, particularly location, design, setting, materials, feeling, and association. Changes have been largely limited to the ground floor. Above the storefront level, the building is essentially intact as built.

Significant Historical and Architectural Features

Whenever a building or district is under consideration for landmark designation, the Commission on Chicago Landmarks is required to identify the "significant historical and architectural features" of the property. This is done to enable both the owners and the public to understand which elements are considered most important to preserve the historic and architectural character of the proposed landmark.

Based on its evaluation of the Roanoke Building and Tower, the Commission staff recommends that the significant historical and architectural features for the preservation of this building be:

- All exterior elevations, including rooflines, of the building.

Images 49-54: The Roanoke Building & Tower is clad in terra cotta, combining Holabird & Roche's Portuguese Gothic-style architectural details from 1915 and 1922 with Andrew Rebori's 1925 Art Deco style architectural details on the tower.

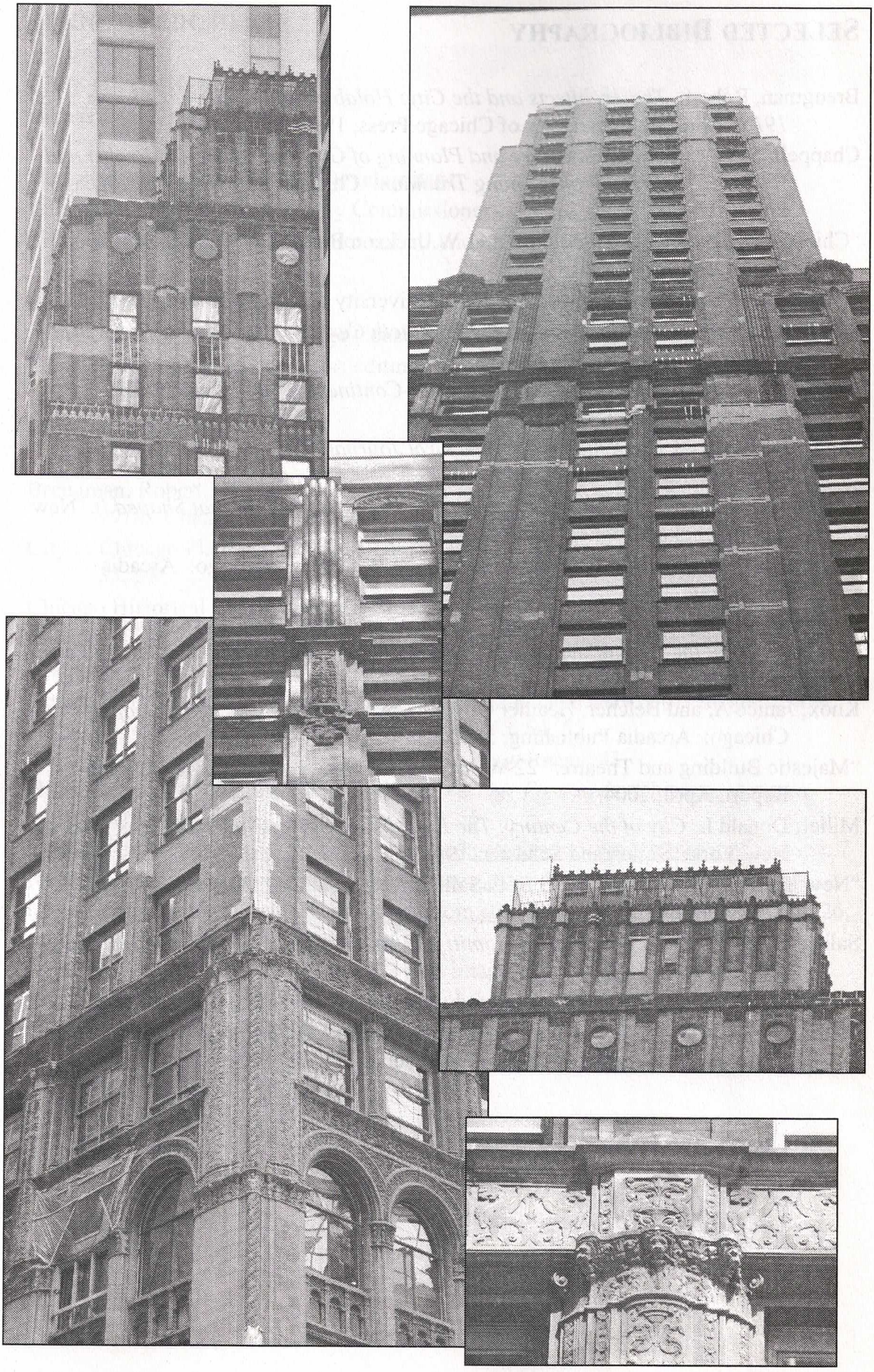


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Illustration Sources

Breugman, Robert. *The Architects and the City: Holabird and Roche of Chicago, 1880-1918.* Chicago: University of Chicago Press, 1997.: Image: 22, 24, 25

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Graham, Anderson, Probst, and White Photo Archive http://www/gapw.com/: Image: 38

Heritage Consulting Group Photograph, October 2006 and May 2007: Image: 2, 3, 4, 41, 42, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55

Holabird and Roche plans of the Roanoke Building: Image: 43

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Rebori's 1925 plans of the Roanoke Tower: Image: 20

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Wikipedia, Chicago.: Image: 27

Wikipedia, Monadnock Building: Image 27

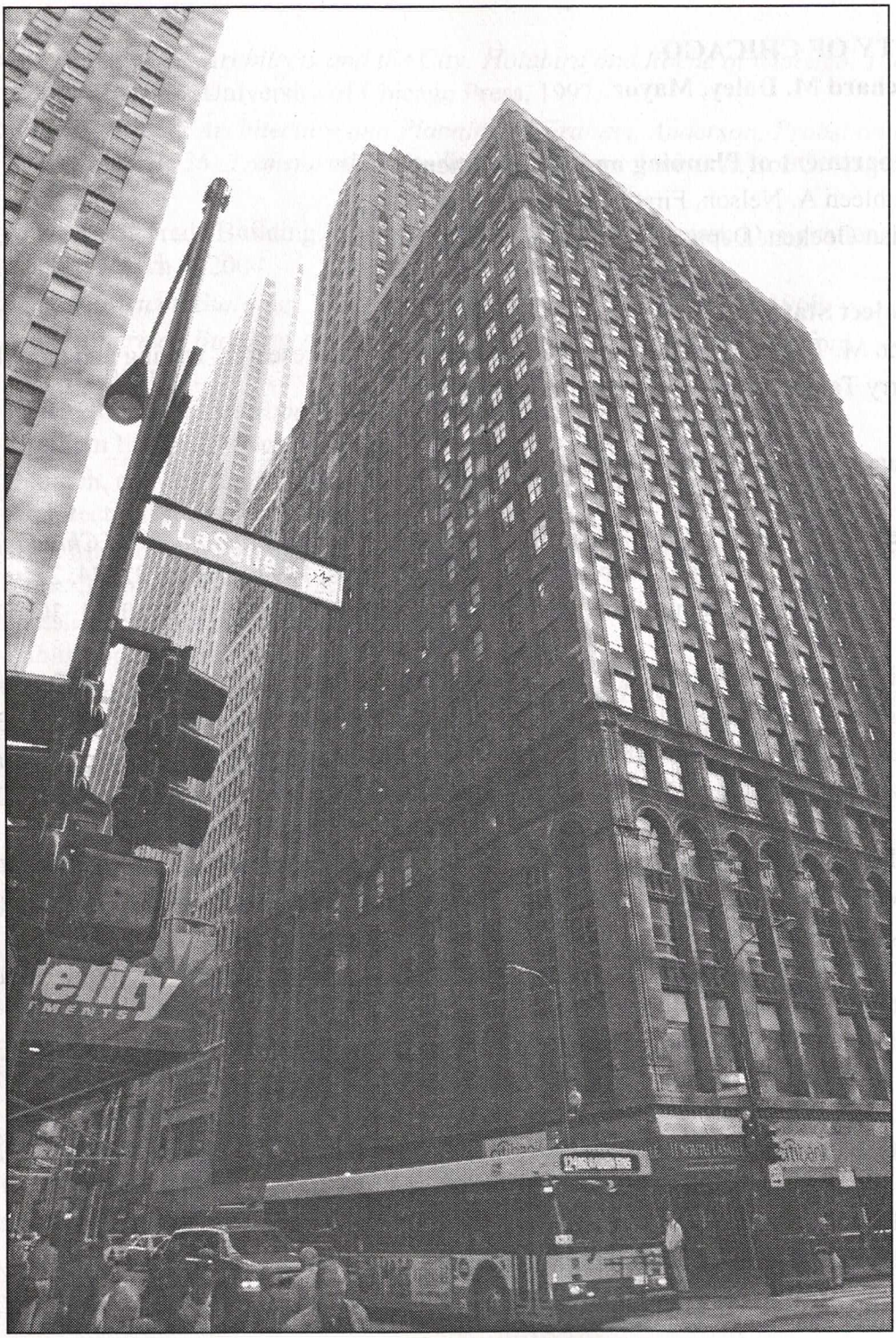

Image 55: 2007 photograph of the Roanoke Building & Tower from the corner of LaSalle and Madison.

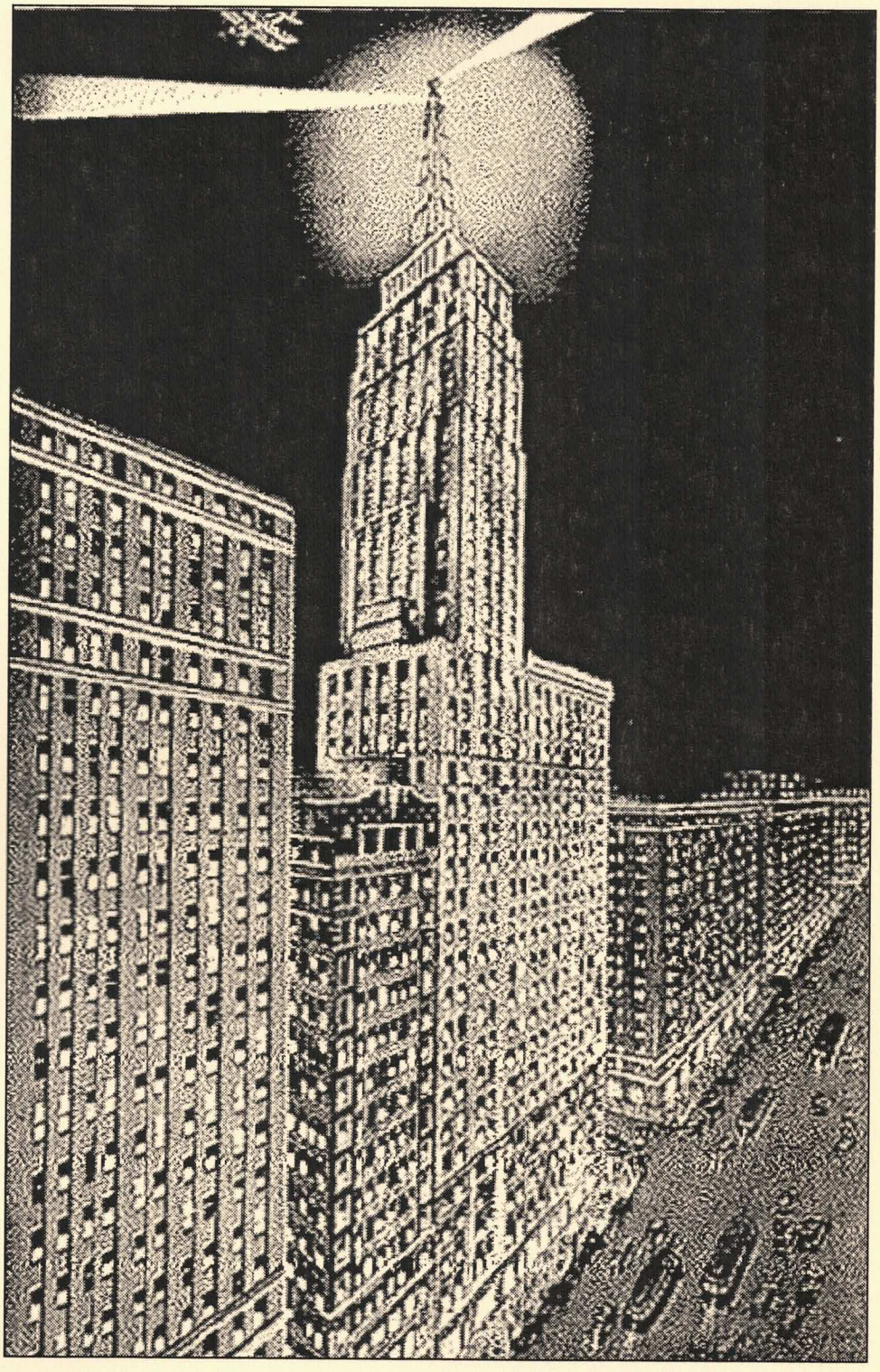

Image 56: Vintage post card of the Roanoke Building & Tower, featuring Chicago's first aerial beacon that perched on the tower.

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